

TELE/ DU 21/459/14080
TC

OFFICIAL FILE COPY

"THIS IS YOUR LIFE"

Sunday, 11th March, 1956

Television Theatre

Set and Light	8.30 - 12.00
Lunch break	12.00 - 1.00
Camera Rehearsal	1.00 - 5.55
Read through with cast	2.30 - 3.30
Tea Break	3.30 - 4.00
Band Call	3.30 - 4.15
Run Through	4.15 - 5.00
Final run through	5.00 - 5.55
Fire Curtain Drill	5.55 - 6.00
Dinner Break	6.00 - 7.00
Sound and Vision Line-up	7.00 - 7.45
Transmission	7.45 - 8.15

PRODUCED BY T. LEBLIE JACKSON.

Production Assistant	Donnie Lane
Call Boy	Jimmy Collins-Jones
Make-up	Grisel Lindsay
Secretary	(Eileen Corrywell Sally Adams)

V.O.M.	G. Dorn
Lighting	S. Barclay
Crew	1

CAM.ACTIONSOUND

Presentation
Announcement

1. C.C.R. MIX
TO T/C

CLOUD LOOP

MUSIC

2. C.C.R. SUP.
CAM. 3

ROLLER CAPTION

"THIS IS YOUR LIFE"

with

3. FADE CAM. 3

KENNETH ANDREWS

4. C.C.R. MIX TO
CAM. 1 (3" lens)

KENNETH: Good evening, and welcome to
"This Is Your Life". Since we started
this programme in July last, many people
have sat on this stage in our Chair of
Honour. There have been famous people,
and not-so-famous people and they have
been brought to the theatre in a variety
of ways. Have any one of you people
sitting here tonight a clue, an instinct
that this time it might be you we ask to
come up on to my stage? Have there been
telephone calls to your home which you
didn't quite understand? Have your
closest friends seemed a little mysterious
during these last few days? Could it be
you? (PAUSE)

Very slow track
in to H.C.U.

Music out

No. Tonight, I am going to leave
the stage. In a Studio in Lime Grove ten
minutes ago, lights were turned on, checked
and set, microphones were adjusted and

C.A.M.ACTIONSOUND

Cam. 1
Very slow
track back
to M.L.S.

cameras focussed. Two writers were about to telerecord a talk on "The Writing of Romantic Novels", when they were plunged into darkness.

The lights had failed. Hurried rearrangements were made and they are now, at this moment, being driven round to another studio. The door to that "other studio" is also the side door to this theatre! At any moment now they will walk on to our stage, into ready to re-start their talk. Who are they? They are Nancy Spain and Miss Mary Burchell.

The friends of one of these ladies are hidden away at the back of our stage, and you and I will, if our timing and cueing has been correct,

5. OUT TO C.A.M. 2
(3" lens -
M.L.S. Press
door and call-
boy)

see the final signal which will bring our guests among us. (P.AUSE)

There it is.

TYPE ROLL

They are in the theatre. Just a alert flight of steps and they'll be on the stage. Watch for them now.

(P.AUSE) Here they are -- Miss Nancy Spain and Miss Mary Burchell.

6. OUT TO C.A.M. 1
(3" lens - M.S.
E.MOMW and per-
mie R. to pass
door)

(A.M.W. walks across to
contact them)

C.M.ACTIONSOUND

Hello and good evening. I'm
 sorry you had trouble in the Studios,
 but here all our lights are working.
 Welcome to the Television Theatre,
 Miss Nancy Spain and Miss Mary Burchell.
 (PLUSE). Thank you, Miss Spain, and
 thank you, Mr. Alexander Moyes, for
 your help, and thank you, Miss Mary
 Burchell, / because This Is Your Life.

7. CUT TO C.M. 2
 C.U. MARY
 BURCHELL
 (6" lens)

This is a surprise, and something
 of a shock, but don't let it worry you.

CHORD

MUSIC
 (Theme)

8. CUT TO C.M. 1
 (3" lens -
 M.L.S. Group)

You were to talk about romantic stories,
 but here in real truth we have a story
 more romantic than any fiction. Please
 come with me now and take your place in
 our Chair of Honour ...

Pen them to
 Centre

(THEY move back to Centre Stage)

KNOW: Yes, "This Is Your Life", Ida
 Cook. To make certain of getting you
 here at all, we've welcomed you by the
 name with which you've made your
 reputation as a novelist. / Ida Cook,

Music out

9. CUT TO C.M. 2
 (4" lens -
 M.S. SPAIN)

whose name is inscribed on the cover
 of this book is also Mary Burchell,
 and
 it's so close to us a week ago that
 the story of Ida Cook was the story of
 a writer with an unusual and intimate

C.A.M.

ACTION

SOUND

Cam. 2 track
in to M.C.U.

link with the world of Grand Opera.
That was to be the basis of the story
we intended to tell. Suddenly, half
way through our investigations we hit
on something far more interesting and
dramatic. A story that might have
come straight from the case-book of a
modern Scarlet Pimpernel: / at great

10. CUT TO C.A.M. 1
(3" lens - M.S.
ELMONN and IDA)

personal risk you and your sister
Louise delivered from the horrors of
Nazi persecution a company of terrified,
distraught and desperate human beings.

11. CUT TO C.A.M. 3
(6" lens - C.U.
IDA)

WALTER STIEFEL (off-stage): My mother
and my father and I myself owe our lives
to you, Miss Cook.

ELMONN: Rescued from those grim days of
1938. Whose is it?

(IDA may recognise WALTER)

12. CUT TO C.A.M. 1
(3" lens -
Entrance -
Walter Stiefel)

ELMONN: Yes. One of the many you
saved, and one you haven't seen for
many years - Walter Stiefel!

(WALTER enters - greets IDA)

MUSIC
(Stiefel
entrance)

ELMONN (to WALTER): You first met
Miss Cook in Berlin, Mr. Stiefel?

13. CUT TO C.A.M. 2
(6" lens - C.U.
STIEFEL)

WALTER: Yes. On a street corner
and, believe me, it was a very

C.M.

ACTION

SOUND

dangerous thing for her to do. It was arranged for me to meet her at the station carrying an English newspaper, but they were banned on that day, and I had a Swedish paper. Miss Cook and I were unable to recognise each other but, later, I was able to 'phone her and arranged the street corner meeting. / It is impossible

14. MIX TO C.M. 3
(5" lens - C.M.
ID.)

(Cam. 2 to
CAPTION)

for any of us to express adequately our gratitude to Miss Cook and her sister. But for them I do not doubt that I would have ended my life in a concentration camp. / I am very glad to have this

15. MIX TO C.M. 1
(3" lens - 3-
shot. STIEFEL
walks out of shot
to Gen. L. Hold
ELMON and track
in to H.C.U.
ELMON)

opportunity of saying again -- thank you, Ida and Louise Cook.

ELMON: And thank you, Walter Stiefel, for coming down from Manchester.

(ELMON takes a seat in the 'Pact')

APPLAUSE

ELMON: This is not a horror story we are to tell tonight. It is the story of two girls and of how their love of opera and the people of opera led them into situations which needed tremendous courage and an unflinching faith in humanity. Your father was a Customs and Excise official. You were born, Miss Cook, on August 24th, 1904 in a house in Croft

CAM.ACTIONSOUND

avenue, Sunderland, but in 1906,
your family moved South to Barnes,
on the Thames, to this house in
which your brother Bill was born.

16. MIX TO CAM. 2
(Caption Splitter)

(PICTURE - BARNES HOUSE)

WIPE CAPTION

EMONN: Six years later you go
North again to Alnwick, Northumberland,
and here was the birthplace of your
brother Jim.

(PICTURE - ALNICK HOUSE)

WIPE CAPTION

EMONN: Finally, at the age of
fifteen, you come back to Wandsworth
Common, South London, where you share
a happy home with your sister, your
two brothers, your mother and your
father.

(PICTURE - WANDSWORTH HOUSE)

17. MIX TO CAM. 1
(3" lens -
Tight 2-shot
EMONN and LIL)

You have said in one of your books that
you cannot imagine a happier family life
than yours in the whole of the British
Isles, and I'm quite sure that is true.
Just listen to this voice.

18. CUT TO CAM. 3
(6" lens - C.U.
LIL)

LOUISE (off-stage): "The Conte de la
Fox in person has just expressly from
the other world to have the pleasure
of an interview with you".

C.A.M.

ACTION

SOUND

smug-looking angel, and in pity for them Ida wept loud and long.

23. CUT TO C.A.M. 1
(3" lens - 3-shot)

E.MONN: Perhaps there was something symbolical in Ida being so distressed about the first refugees the world ever knew. You played a big part in this story, Miss Cook. Would you sit down by your sister, please.

(LOUISE takes a seat by IDA.)

Applause

E.MONN: To continue - you went as a pupil to the Duchess' School opposite Alnwick Castle.

24. CUT TO C.A.M. 3
(6" lens - C.A.M. 1.)

JEAN CLEGGHORN (off-stage): Do you remember, Ida, when we set fire to the 'Idents' at Warkworth?

E.MONN: Does that voice remind you of those days?

(IDA will recognise JEAN)

25. CUT TO C.A.M. 1
(3" lens - Entrance - JEAN)

E.MONN: You're right, of course -- a close friend of your schooldays, who now runs a nursing-home in Newcastle-on-Tyne -- Miss Jean Cleggorn!

(JEAN enters - greets IDA and LOUISE)

MUSIC
(Jean entrance)

CAM.

ACTION

SOUND

EDMOND: Miss Cleghorn, what's this private fire-raising joke? And what are 'dents'?

26. CUT TO CAM. 2
(6" lens - C.U.
JEAN)

JEAN: Just grass. We decided to go for a picnic one day when Ida and Louise were staying with us at Alrwick. The last words my mother said were: "Mind you don't set fire to the heather!" But we missed the train for the moors and went to Warkworth Sands instead. Do you remember, Ida?

27. CUT TO CAM. 1
(3" lens - Tight
2-shot JEAN and
IDA)

(IDA replies)

JEAN: We put the kettle on to boil, and suddenly the dry grass - the "dents" - went up in a terrific blaze.

EDMOND: How did you cope with that?

28. CUT TO CAM. 2
(3" lens - F.S.
JEAN)

JEAN: We throw sand on it, and finally put the fire out. When it was all over we turned round to find my sister Meg unconcernedly lighting another fire to boil the kettle! But I shall never forget Louise, with a basket elegantly over one arm, sprinkling sand as though she were sowing seed!

29. CUT TO CAM. 1
(3" lens - 3-
shot)

EDMOND: How old were you at this time?

JEAN: Twelve.

CAM.

ACTION

SOUND

ELMONN: And was there anything in those days that gave you an inkling of what your friend Ida Cook would do with her life?

JEAN: She was always tremendously interested in people. Louise and she were always acting - charades and stories they made up for themselves.

ELMONN: So you really weren't surprised when eventually she started writing books?

JEAN: No, not a bit.

ELMONN: Well, thanks to you, Jean Coghern, I think we see a little of the path the Cooks life was to take.

(JEAN joins the 'Past')

Applause

30. CUT TO CAM. 2
(3" lens - 2-shot
ELMONN and IDA.)

ELMONN (to IDA): The first World War is over; you have left the North for good; and you are growing up in London. - be independent is one of your own greatest ambitions, and you and your sister are working in the Civil Service. Then out of the blue, something happens - something from which springs one of the ruling passions of your life. (to LOUISE) I think perhaps you might tell

C.M.

ACTION

SOUND

us what it was.

31. CUT TO C.M. 3
(6" lens - C.U.
LOUISE)

Track back to
include IDA

(Cam. 2 to
Caption Splitter)

LOUISE: I came home one day and
announced to the family: "I must
have a gramophone".

EMONN (to IDA): What made your
sister so determined to own a
gramophone?

(IDA replies: it was the
result of having heard a
lecture on music by the
late Sir Walford Davies)

32. MIX TO C.M. 2
(Caption Splitter)

(PICTURE - SIR WALFORD DAVIES)

EMONN: That famous Master of the
King's Music. / Surely, even in those

33. MIX TO C.M. 3
(6" lens - C.U.
LOUISE)

(Cam. 2 step on
caption)

days, gramophones were quite an
expensive luxury?

LOUISE: The one I chose was £23. By
a wonderful bit of luck a bonus arrived
just at that very moment: and it was
just enough for me to put down the
deposit and buy a few records.

34. CUT TO C.M. 1
(3" lens - Tight
3-shot - EMONN,
IDA and LOUISE)

EMONN (to IDA): And from that moment
a new and abiding interest begins to
colour your life -- the solace, the
excitement and inspiration of great music.
Now, what were these first records you had?

LOUISE: I was rather extravagant - I

C.M.

ACTION

SOUND

bought ten all at once. One as
"Air on the G String", I remember.
Only two were vocal records: one of
Alma Gluck, the other, a new recording

35. MIX TO C.M. 2
(Caption Splitter)

by an artist whose name we didn't know
- Amelita Galli-Curci.

GLIMS:
Creep in
HMV BB 261
(Un bel di
Vedramo)

(PICTURE - GALLI-CURCI)

EMONN: I wish we could have had
Madame Galli-Curci with us this evening.
But she is now living in retirement in
America.

Music out

36. MIX TO C.M. 1
(3" lens - Tight
3-shot)
(Cam. 2 to
Posters)

With your own ever-growing collection
of records - and the price of every one
meant some sacrifice - you discover the
delight, the fascination of opera. You
become a burning enthusiast, and one of
the faithful "regulars" in the Covent
Garden queues ... You met many good
friends in the queues, where the really
penetrating critics of opera are so often
to be found.

37. MIX TO C.M. 3
(6" lens - 2-shot
IDA and LOUISE)

By going without the things
other people thought important, you
managed to hear Puccini, Eva Turner,
Chaliapine, Joseph Hislop, and the great
names of opera began to know these two

38. MIX TO C.M. 1
(3" lens - Tight
3-shot)

opera girls who always seemed to be
present on each great occasion.

C.M.

ACTION

SOUND

- ELMONN: And then - in the year
1924 - you learn that the greatest
soprano of all, Lancelita Galli-Curci,
is to visit London in person. You
scrape and save to buy tickets for
her concerts in the Albert Hall and
at Alexandra Palace, which is still
a concert-hall, its future as a
cradle of television unguessed-at.
39. CUT TO C.M. 2
STILL -
POSTER
"G. LLI-CURCI
SINGS IN LONDON"
40. CUT TO C.M. 1
(3" lens - Tight
3-shot- ELMONN,
IDA and LOUISE)

(Cam. 2 to
Caption Splitter)
- More than anything you long to hear
her as an opera-singer, but you find
that Galli-Curci sings opera only in
New York. That fact is enough for
you to start planning what, in the
circumstances, seemed impossible.
(to LOUISE): Do you remember how
your sister told you of her plan?
41. CUT TO C.M. 3
(6" lens - C.U.
IDA and LOUISE)
- LOUISE: Yes, she said quite simply:
"I'm going to New York to hear Galli-
Curci sing in opera. Are you coming,
too?"
- ELMONN (to IDA): What did Louise
say to that?
- (IDA replies - "She said:
"Rather; how are we going
to do it?"')
- Cam. 3 tracks
in to C.U. IDA
- ELMONN: And how did you do it?

C.M.

ACTION

SOUND

(IDA tells how they worked out the cost of the trip to the last farthing. They could go to New York and back 'tourist' in those days for thirty-six pounds, and they decided they could do the whole trip for a hundred pounds each. But it would take two years and meant going without pretty well everything.)

ELMOWN: I wonder what Gaila-Circi herself thought? Did she know of your plans?

42. CUT TO C.M. 1
(4" lens - Tight
2-shot IDA and
LOUISE)

(IDA replies: Yes, and they had a wonderful letter saying that if ever they got to America she would get them tickets for everything she sang. And when they saw her at the Albert Hall she said they were to be sure to telephone her as soon as they arrived in New York.)

~~Some of the money was used to buy clothes so you made them - with the help of patterns from a magazine.~~

43. MIX TO C.M. 2
(Caption Splitter)

(PICTURE - IDA wearing "Mab's Fashions" evening dress)

CAM.

ACTION

SOUND

WIPE CAPTION

RAMONN: Your dream comes true.

You sit in the great New York
Metropolitan Opera House

(PICTURE - METROPOLITAN
OPERA HOUSE)

in your home made evening clothes,
and you hear Galli-Curci, Giuli

and de Luca in "Traviata". You are

44. CUT TO CAM. 1
(3" lens - Tight
3-shot)

welcomed back-stage after the performance
and the great prima-donna invites you
to stay with her next time you go to
America. The first of the many
international stars whom you now
count among your personal friends.
Back in London you heard Rosa Ponselle
make her debut at Covent Garden in
"Norma". That was on May 28th, 1929,
and even now that date has a special
significance, hasn't it?

45. CUT TO CAM. 3
(6" lens - 2-shot
ED. and LOUISE)

Track in to
C.I.

(ED. replies: they telephone
Rosa Ponselle on that day each
year at her home in Maryland)

RAMONN: Knowing your close friendship
with Miss Ponselle, we told her only
last night that you were to be on our
stage tonight, and she recorded this
message for you from her home in
Maryland.

CAM.

ACTION

SOUND

GRAMS:
Rosa Ponselle
recording.

46. CUT TO CAM. 1
(3" lens - 3-
shot)

ELMONN: That was quite a surprise.
But time hurries on and we have more
surprises to come. The young girl
from Northumberland who became a
copy-typist in Whitehall is a very
different person now. You have
crossed the Atlantic more than once,
mixed on equal terms with artists of
high renown, you think no more of
crossing and re-crossing Europe than
of taking the last bus home. We
all know this sort of thing is an
expensive pastime. How did you do
it? / Here is someone who can supply

47. CUT TO CAM. 3
(6" lens - C.U.
IDA)

the answer ...

MISS T. FT (off-stage): Have you got
your copy ready, Ida?

ELMONN: Do you know who that is?

(IDA will recognise MISS T. FT)

ELMONN: Right: the name is Miss
Florence Taft, now Mrs. Lodge, of New
Southgate, London.

48. CUT TO CAM. 1
(3" lens -
Entrance - Miss
Taft)

(MISS T. FT enters - greets IDA)

MUSIC
(Miss Taft
entrance)

ELMONN: I believe it's to Miss Taft

C.A.M.

ACTION

SOUND

that you owe the beginnings of your
career as a writer. Is that true?

(IDA replies)

EMOMM: How did that come about,
Miss Taft?

49. CUT TO C.A.M. 2
(6" lens - C.U.
MISS TAFT)

MISS TAFT: You'll remember how when
Ida went to New York she made her
clothes on the advice given by a
magazine?

EMOMM: Yes, I do.

MISS TAFT: I was the Editor of that
magazine and I believe I bought the
first article Ida ever had published.
She very sensibly thought it would be
a good idea to tell our readers how
she had made an evening dress from one
of the patterns and how she wore it at
the Metropolitan Opera House in New
York ...

50. CUT TO C.A.M. 1
(3" lens - 2-shot
IDA and MISS T.F.T)

EMOMM: And you kept in touch with
your new contributor?

MISS T.F.T: Yes: she wrote more
articles about life in the country
in Northumberland, and then another
describing her visit to Galli-Curci
in the Catskill Mountains. I liked

C.M.

ACTION

SOUND

Ida's style, and when the paper was re-organised, I offered her a job as sub-editor ...

51. CUT TO C.M. 2
(6" lens - C.U.
MISS T.AFT)

E.MONN. And she leapt at it?

MISS T.AFT. Hardly. She was very taken aback, and said, "Yes - but I'm in the Civil Service, and so are my father and my sister. There's the pension - and I'm safe until I'm nailed down in my coffin!" But eventually she thought it over and took the job.

52. CUT TO C.M. 1
(5" lens - Tight
2-shot - I.M. and
MISS T.AFT)

E.MONN. And your hunch turned out to have been a good one.

(Cam. 2 to
Table)

MISS T.AFT. Yes. One day I persuaded her to write a short story - which we printed -- and then a serial. It was later published as a novel.

E.MONN (to I.D.): And the title?

(I.D. replies: "Wife to
Christopher")

53. CUT TO C.M. 2
(5" lens - Bust-
jacket on table)

(STILL - BUST JACKET OF
"WIFE TO CHRISTOPHER")

E.MONN. This then was Volume One in the Mary Burchell library; followed up very quickly by a

CAM.

ACTION

SOUND

second novel -- "Call and I'll
Come"

(STILL - DUST JACKET OF
"CALL AND I'LL COME")

ELMONN (to MISS T. FT): You'd found
a novelist but lost a sub-editor!

MISS T. FT: Yes. Both books were
successful, and Ida soon had a contract
for four books a year.

54. CUT TO C.M. 1
(3" lens -
H.L.S.)

(Cam. 2 to
Caption Splitter)

ELMONN (to IDA): Which meant that
your much-prized independence became
a reality. Thank you, Miss Taft.
Please stay and join our other friends
for a moment.

(MISS T. FT joins the 'Past')

Applause

ELMONN: And now, in 1934, a new
voice marks the opening of the most
exciting chapter of your life.

55. CUT TO C.M. 3
(4" lens - C.U.
IDA)

MRS. URSEL (off-stage): Have you
still got that famous snap of me, Ida?

ELMONN: I think you must know who
this is ...

CAM.

ACTION

SOUND

(IDA will recognise MME. URSULEAC)

56. CUT TO CAM. 1
(3" lens -
Entrance - Mme.
URSULEAC)
EAMONN: Yes, it is indeed, your friend,
the widow of Clemens Krauss -- Madame
Viorica Krauss-Ursuleac!

(MME. URSULEAC enters -
greets IDA)

MUSIC
(Ursuleac
entrance)

EAMONN: Madame Ursuleac has come here
tonight especially to be with you, from
her home at Ehrwald in the Austrian
Tyrol. / And this - if I'm not mistaken -

57. MIX TO CAM. 2
(Caption
Splitter)
is what she referred to as "that famous
snap" ...

(PHOTOGRAPH - CLEMENS KRAUSS
and MME. URSULEAC)

EAMONN: Do you recall when that picture
was taken, Madame Ursuleac?

58. CUT TO CAM. 1
(6" lens - H.C.U.
Mme. URSULEAC)
MME. URSULEAC: Very well. And after
we had become good friends we would often
think about it, and laugh. My husband
had come to London in 1924 to conduct
the new Strauss opera "Arabella", in
which I was to sing. Ida was then just
one of the girls in the queue outside the
Opera House --

EAMONN (to IDA): What happened?

59. CUT TO CAM. 3
(6" lens - C.U.
IDA)
(IDA will say she was

C.M.

ACTION

SOUND

waiting in the queue in
Floral Street, near Covent
Garden, when someone pointed
Krauss out to her. She
persuaded a friend to ask him
for his autograph, and took the
opportunity of snapping him)

60. CUT TO C.M. 2
(6" lens - M.C.U.
URSULE.C)

ELMONN: Was it a success?

MME. URSULE.C: No, it did not come
out very well. But later, I persuaded
my husband to pose with me, so that Ida
could take a picture of the two of us
together.

ELMONN: And that was "the famous
snap". So another of what one might
call your international friendships
begins.

URSULE.C: Yes, I am happy to say we
were to meet again many times.

61. CUT TO C.M. 1
(3" lens - M.L.S.
Group)

(Cam. 2 to
Caption Splitter)

ELMONN: Thank you, Madame Ursuleac,
so much for coming along this evening.
Please take a seat here.

(MME. URSULE.C joins the 'Past')

ELMONN: The years go by and to the
long list of your friends among the
international stars of sports are added

CAM.ACTIONSOUND

Cam. 1 track in
slowly
to C.U.
E.MONN

the names of Enzo Pinza, Elizabeth
Rethburg, Martinelli, Tauber, Lawrence
Tibbett. The money you earn from
your books means that you can travel when

and where you will. But an insidious

change is taking place in Europe. A
year or two after the murder of Dollfuss,
the Austrian Chancellor, you are asked by
your good friends Clemens Krauss and
Ursuleac his wife to "look after" a lady
called Frau Mayer-Lismann and her family.
The Mayer-Lismanns, as it turns out,
become the first refugees who had you
to thank for their preservation.

62. MIX TO CAM. 2
(Caption Splitter)

(CAPTION SPLITTER MACHINE)

WIPE CAPTION

1. NAZIS LEASH BRITAIN AGAIN (Headline)

WIPE CAPTION

2. GOEBBELS AT MIC. (Picture)

WIPE CAPTION

3. SMASHED SHOP WINDOW (Picture)

WIPE CAPTION

4. GOEBBELS IN UNIFORM (Picture)

WIPE CAPTION

5. NIGHT OF LOOTING (Headline)

WIPE CAPTION

6. SYNAGOGUE (Picture)

7. GOEBBELS WITH TROOPS (Picture)

E.MONN: Gradually, in your travels
you see the terror of Nazi persecution
as the hideous, inhuman menace it is.
All around you, men, women and children
by the hundreds of thousands have one
thought - to get out before they are

CAM

ACTION

SOUND

engulfed by a tide of blood and torture. Do we need to be reminded now of the bestiality, the misery and the murder that went on in places that you had known only as cities of light and gaiety and melody? Early in 1938, Austria is invaded. Later in the same year comes the threat to Czechoslovakia. In November the fuse is touched off. Happening Jew -

(CAPTION SPLITTER MACHINE)


WIPE CAPTION

WIPE CAPTION

1. JEWISH BOY (Picture)
2. SHOT NAZI ENVOY DIES (Headline)
3. JEW WITH FLAG (Picture)

shoots a Nazi official and the hatred for the Jews is revealed in a crescendo of stark horror. The order goes out that every male Jew between the ages of sixteen and eighty is to be rounded up and sent to a concentration camp.

63. MIX TO C.M. 3
(6" lens - C.U.
IDM)

Ida Cook, This is Your Life, and I had no option but to recall these harrowing memories that  about this situation.

C.M.

ACTION

SOUND

of tragic, agonising interviews.
You meet hundreds of frantic mothers,
daughters and sisters - in a room
which later on was used by a priest
secretly to administer the last rites
to people doomed to deportation and
death. / Time and time again, you

67. MIX TO CAM. 3
(3" lens - 2-shot
IDA and LOUISE)

Track in to
M.C.U.

fly to the Continent, to all
appearances a couple of well-to-do
Englishwomen with a passion for
opera. In reality, you are the
target for frantic appeals by men and
women who know that if they can't
get out of Germany -- and at once,
they will die. Some you are able to
help. The London flat you use for
your work becomes a clearing-house for
your refugees. / But how did you manage

68. CUT TO CAM. 1
(30 lens - 3-shot)

to escape suspicion? Was it because
you had your own agents over there --
and sympathies among your musical friends?

69. CUT TO CAM. 3
(6" lens - C.U.
IDA)

(IDA replies: she had
invaluable help from KR. USS
and his wife. She would tell
KR. USS when she and LOUISE would
have to come to Germany. He
would then tell them which operas
he was presenting on those days,
with details of the cast.

CAM.

ACTION

SOUND

Sometimes he would
even be able to let
them choose their
own operas!)

70. CUT TO CAM. 1
(2" lens - as
before)

EMOMN: I see. So that you
could explain why you made so
many short trips to the Continent
and so frequently. You would
know all the details of the various
performances and could pass merely
as eccentric opera-lovers who would
never miss some special production.
What would be the procedure?

71. CUT TO CAM. 3
(6" lens - C.U.
ID.)

(ID. replies: They would
leave on Friday evening -
dash to Croydon to catch the
train to Cologne. They'd
be in Cologne by nine-thirty the
same evening, and catch the night
train to Munich. They'd stop
off at Frankfurt - that's where
most of their cases were - and
return through Holland.)

72. CUT TO CAM. 1
(3" lens - ID.
and LOUISE)

EMOMN: And so it comes about that
your three worlds merge and give you
the means of carrying out your work of
mercy and compassion. There is this

C.M.

ACTION

SOUND

(IDA will remember that
this was a Polish boy
from Zbaszyn who arrived
in London on the last boat
to leave Poland after the
Germans crossed the border
in September 1939)

76. CUT TO C.M. 1
(3" lens - 3-shot)

EDMOND: After adventures like these
it wouldn't have been surprising if
the war itself came to you as something
of an anti-climax. But no-one will
be surprised that you were among the
first to volunteer for war-work.
You became a shelter warden in
Bermondsey -

77. CUT TO C.M. 3
(6" lens - C.U.
IDA)

ALICE FOSKETT (off-stage): How
about a cup of something nice and
hot, Ida?

EDMOND: It's quite a while since
you heard that friendly voice ...

(IDA will probably recognise
ALICE FOSKETT)

78. CUT TO C.M. 1
(3" lens - Entrance
Alice Foskett)

EDMOND: A First Aid Nurse from
that shelter under the factory --
Miss Alice Foskett.

(ALICE enters - greets IDA)

MARY (to ALICE): Do you remember
our friend here?

79. CUT TO C.M. 2
(6" lens - C.U.
Alice)

ALICE: I should say I do. I

C.A.M.

ACTION

SOUND

remember her popping her head
through the curtains the very
first time I saw her. She'd
come down three or four times
a week as Shelter Warden. She
was a real brick -- always
smiling.

80. CUT TO C.A.M. 1
(3" lens - Tight
3-shot - IDA,
LOUISE and
ALICE)

EMMONS: You had it pretty rough
down there in Bormondsey?

ALICE: Yes, but we were lucky.
One night a bomb dropped right
through the factory above us, and
landed near our First Aid Shelter.
But it didn't go off, thank
goodness. (to IDA) Do you
remember the night Alf Little came
downstairs one night and thought
there was someone following him?

81. CUT TO C.A.M. 2
(6" lens - M.C.U.
Alice)

(IDA nods)

ALICE: When he got to the bottom
he looked round and found it was an
incendiary bomb bumping down the
stairs after him!

82. CUT TO C.A.M. 1
(3" lens -
A.L.S. Group)

EMMONS: So incendiary bombs were
all in the day's work to you people.
Thank you, Miss Feskett, for helping
us.

CAM.

ACTION

SOUND

(ALICE POCKETT joins
the 'Past')

Cam. 1 tracks in
to tight 3-shot

ELMONN (to IDA): Your own home
in Barnes is wrecked, but I'm glad
to say that all your family survived
the war. When it is all over you
find yourself even more firmly
established as a popular novelist:
and in 1947 you fly to New York with
your sister and arrive twenty years
to the day after you first set foot
in the City. And it was on this
visit that you met another great friend.

83: CUT TO CAM. 3
(3" lens - 2-shot
IDA and LOUISE)
Track in to C.U.
IDA)

The famous operatic and concert star
whose story of courage was filmed in
the picture "Interrupted Melody" and
made her the Centre of "This Is Your
Life" in America - Miss Marjorie
Lawrence.

Here now is a reminder that
the war had not made people forget the
risks you took in those earlier days.

STANLEY BLACK (off-stage): I'd like
to make you a fur coat, because no-one
in the world deserves it more than you
do.

ELMONN: Do you remember that voice,
Miss Cook?

CAM.

ACTION

SOUND

(IDA may recognise
STANLEY BLACK)

84. CUT TO CAM. 1
(3" lens - Entrance
- STANLEY)

ELMONN: It certainly is -- Mr.
Stanley Black.

(STANLEY enters - greets IDA)

MUSIC
(Stanley
entrance)

ELMONN: Now, Mr. Black, when Ida
Cook came to you to order a fur coat,
you recognised her name. Will you
tell me why that was?

85. CUT TO CAM. 2
(6" lens - C.U.
STANLEY BLACK)

STANLEY: It was because I had
heard about all she had done for
the Jewish people, and felt so
tremendously grateful. She had
risked capture and imprisonment
and perhaps torture to save the
lives of people she'd hardly met,
and a fur coat was to be my way
of showing a little of my appreciation.

86. CUT TO CAM. 1
(3" lens - M.S.
Group)

ELMONN: But even then I believe she
insisted on paying for the coat?

STANLEY: Yes. She wouldn't hear
of it as a gift, but I managed to take
the price down without her knowing.

ELMONN: Thank you, Stanley Black.

(STANLEY joins the 'Past!')

87. CUT TO CAM. 2
(6" lens - M.G.U.
ELMONN)

CAM.

ACTION

SOUND

ELMONN: Our story is almost told, but here I want to anticipate a little: Your love for humanity at large, Miss Cook, must always send you looking for a new cause to champion.

88. CUT TO CAM. 1
(4" lens - Tight
2-shot - ELMONN
and IDA)

The talk you were to make in our studios this evening caused you to postpone a visit to Landschutt in Bavaria. When would you have seen there, Miss Cook?

(IDA replies - John Slade)

ELMONN: And John Slade, a member of the Society of Friends, is working among displaced persons in a camp out there. Is that so?

(IDA confirms this)

89. CUT TO CAM. 3
(6" lens - C.U.
IDA)

ELMONN: We're sorry to have upset your arrangements, Miss Cook, but at least we shan't have delayed your meeting with Mr. Slade, because you can meet him for the first time, and on this programme.

90. CUT TO CAM. 1
(3" lens - Entrance
- John Slade)

(JOHN SLADE enters and
is introduced to IDA by
ELMONN)

MUSIC
(John
Slade entrance)

ELMONN: Will you tell us something about this Camp, Mr. Slade? How many

C.M.

ACTION

SOUND

displaced persons do you care for?

91. CUT TO C.M. 2
(6" lens - C.U.
JOHN)

JOHN: About twelve hundred, half
of them living in an old barracks.
They come from sixteen different
countries -

EIMONN: And what, generally speaking,
is their state of health?

JOHN SLADE: All of them are unfit.
T.B. mainly, due to the privations and
strain of forced labour. All the
fit ones have emigrated, but the great
problem with those who remain is to make
them feel "wanted".

92. CUT TO C.M. 3
(6" lens - C.U.
IDA)

EIMONN (to IDA): And how would you
tackle a problem like that, Miss Cook?

(IDA replies: her idea
would be to get each
family "adopted" by
people who will correspond
with them, and send them
parcels, etc.)

93. CUT TO C.M. 1
(3" lens - M.L.S.
- Group)
Quick track in to
Tight 2-shot
EIMONN and IDA)

EIMONN: Thank you, Mr. Slade.

(SLADE joins the 'Past')

Applause

EIMONN: We have come to the end of
our story but, before we say goodbye
I want to remind you of another
goodbye spoken in a darkened room
in Frankfurt. You were here in

C.A.M.

ACTION

SOUND

London late on the night of August
24th, 1939, your birthday, when your
telephone rang --

EFFECTS
Telephone
Bell

94. CUT TO C.A.M. 2
(6" lens - C.U.
EIMONN)

EIMONN (quietly): Would you answer
the 'phone, please, Miss Cook?

95. CUT TO C.A.M. 3
(6" lens - C.U.
IDA)

(IDA picks up 'phone)

FRAU JACK (off-stage): Ida,
there is one more. A young man
and his wife. Is it possible?
They have only one more week.

EIMONN: Does that voice hold
memories for you, Ida Cook?

(IDA will recognise FRAU JACK.
She puts down the telephone)

96. CUT TO C.A.M. 1
(3" lens - Entrance
- Frau Jack)

EIMONN: It is indeed, Frau Jack, who
has come back into your life from Zurich.

(FRAU JACK enters - greets IDA)

MUSIC
(Frau Jack
entrance)

EIMONN: Frau Jack, I believe, acted as
your agent in Frankfurt.

(IDA agrees)

EIMONN (to FRAU JACK): And wasn't it
in your house in Frankfurt, Frau Jack,
that Miss Cook interviewed so many of
these unfortunate people?

97. CUT TO C.A.M. 2
(6" lens - C.U.
Frau Jack)

C.M.ACTIONSOUND

FRAU JACK: Yes, it was in my house in Arndstrasse. When Miss Cook and her sister were coming to Frankfurt, I would arrange for all these poor people to interview her there.

98.

EMMON (to IDA): And there was something specially dramatic about that telephone call, wasn't there?

98.

CUT TO C.M. 3
(6" lens - C.U.
IDA)

(IDA replies: it was the last telephone call she had from Germany)

EMMON (to FRAU JACK): What was the purpose of that call?

99.

CUT TO C.M. 2
(6" lens - C.U.
FRAU JACK)

FRAU JACK: It was my last request for her to help someone. But in my heart I knew it was too late. We just said "Goodbye" -- and we added -- "for a long, long time."

100.

MIX TO C.M. 3
(6" lens - C.U.
IDA)

EMMON: And it is with that memory of these bitter times and of the courage with which you two sisters helped so many to survive them that we end our story. (to Camera)

Our guest this

MUSIC
(Theme)

101.

MIX TO C.M. 2
(3" lens - M.S.
EMMON)

evening began her working life as many others have done and are still doing, as a typist in a Government office. But such is her love for humanity and her eagerness to translate that love

C.M.

ACTION

SOUND

into positive action that, as we
have soon, a great number of
people are happier today - just
because of her. I personally

102. CUT TO C.M. 1
(3" lens - M.L.S.
GROUP)

would wish to say how proud I am
to have met her. So that you may
look back on this evening, we hope
with pleasure, may I ask you to
accept this book, because "This Is
Your Life" -- Ida Cook.

103. SUP. C.M. 3
(Roller Caption)

"THIS IS YOUR LIFE"

was devised by

RALPH EDWARDS

The music was specially written by

JAMES TURNER

The orchestra was directed by

GEORGE CLOUSTON

The script by

GALE FERGUSON

The programme produced by

T. LESLIE JACKSON

104. C.C.R. MIX TO T/C
CLOUD LOOP

CLOUD LOOP

FADE SOUND AND VISION